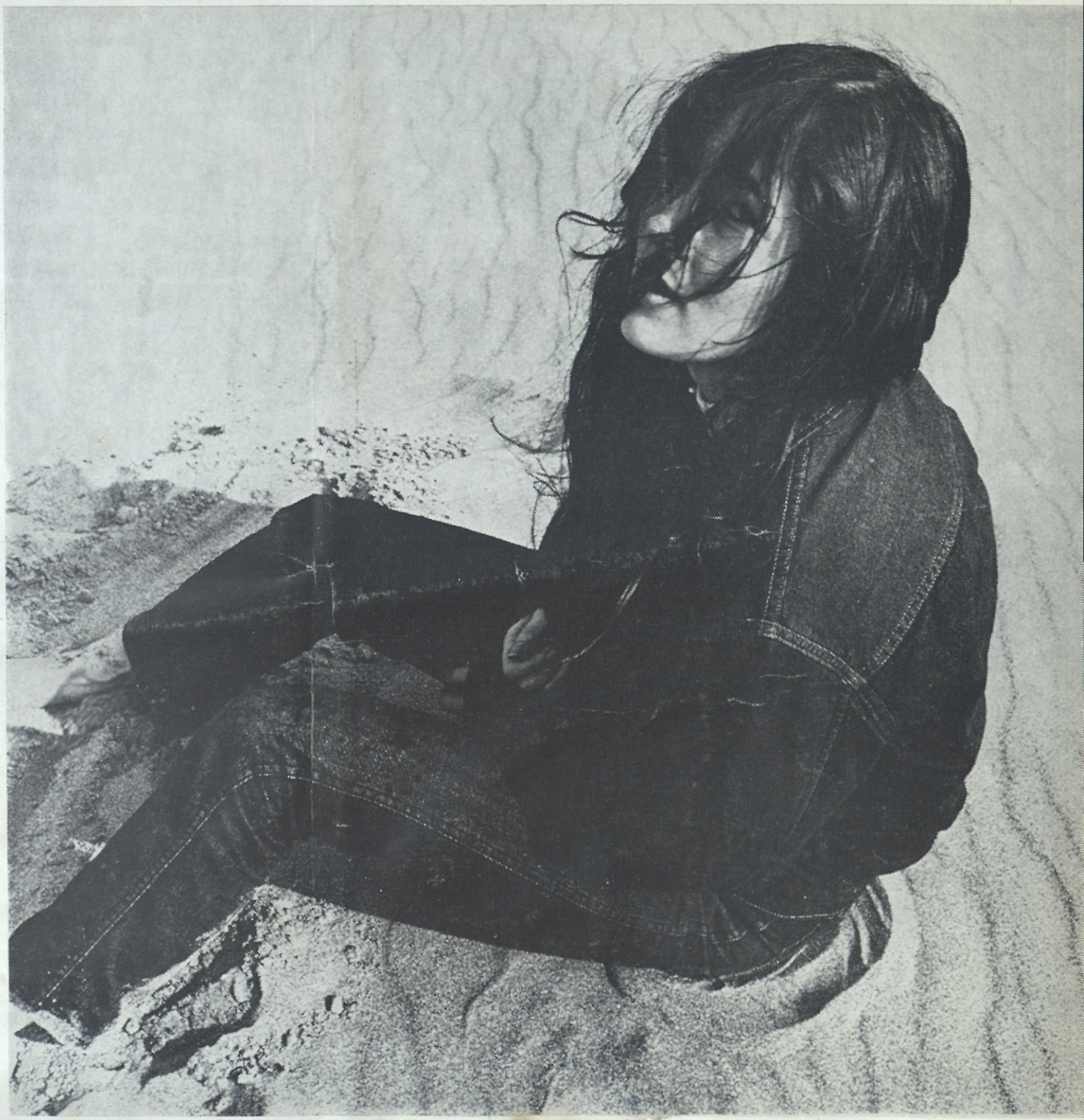
BLOCKPRINT



BLOCKPRINT

April 10, 1967 Vol. 16, No. 21

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. . . and a special thanks to Miss Buffington, for the girls

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PARENTS' WEEKEND

More than 250 parents of freshmen and junior students will attend the RISD Parents' Day on Saturday, April 15. Designed to acquaint parents with the academic programs and the goals of the school through lectures, informal discussions with professors, and exhibitions of students' work, this event also serves to give parents the experience of student life in capsule form.

The program begins with registration in the Waterman Street Gallery of the Museum at 11:00 a.m. A light lunch will be served in the tea gallery. At 1:00 p.m. Samuel F. Hershey, Dean of the Faculty, and Garabed der Hohannesian, Chairman of Freshman Foundation, will address parents and students in Memorial Hall.

All departments will have student exhibits, which will be viewed by parents between the hours of 1:30 and 4:30 p.m. The Sophomore Design Department will show student films in the Metcalf Building on the third floor. These will be shown throughout the entire afternoon.

Members of the faculty and the administration will be hosts to parents and students at a reception and tea in Homer Hall from 3:30 to 5:00 p.m. At 6:30 p.m. dinner will be served in Metcalf Refectory, after which Dr. Albert Bush-Brown, president will address parents and students.

Music for an informal dance in the Metcalf Refectory, which will begin at 9:30 p.m., will be provided by the Black River Circus. The Parents' Day Committee sincerely urges all students, accompanied by their parents, to participate in this annual affair.

EDITORIAL

The "student life in capsule form" expected by freshman and junior parents this week WILL be student life — but not RISD's. I don't know whose it will be — possibly what the parents think or would like to think it is — possibly what the administration thinks or would like the parents to think it is — possibly the impression one gets of student life after perusing "Lovejoy's College Guide." RISD is not speeches on what the administration feels RISD is, it is not boozeless dances and suits and ties, and it is not simultaneous departmental exhibitions. This school is a very personal thing to each one of us and I'm certain that aspect can only be conveyed by **us** to our parents.

I am not belittling the idea of the weekend but instead questioning its effectiveness as being truly representative of student life. This issue of BLOCKPRINT will be distributed to all the visiting parents and being well aware of that, it is to them that I direct this editorial. It is exceedingly difficult for any visitor to know what it is like here on a singular weekend visit and it is much harder on a weekend constructed especially for that purpose. The formal aura surrounding a weekend for parents itself destroys any semblance of student life — capsule form or otherwise.

What is being presented this Saturday and Sunday is not representative of our class life. Instead some plastic imitation of RISD atmosphere is being offered. It is an imitation that can never convey the sweat, the depression, or the joy and satisfaction that effects us here. It is not representative of our social life, our behavior, our manners, or our dress.

In addition to this weekend, concerned parents might attempt to come up another weekend or possibly during the week. They still won't be here long enough to absorb all that is RISD but will be able to see it in its natural state. The fact is that any visit would be too brief. The only way anyone can get a concept of student life at RISD is to be a student here. This weekend will make but a vain stab at presenting a smattering of what it's like to be one of these students.

It is an admirable idea to have a weekend devoted the parents who are all too often considered "pocketbooks" and "checking accounts" responsible for keeping most of the students here. It is just that I hope that all the formal procedure presented will be seen by the parents for what it is — superficial — and that they will be cognizant of the fact that so much more comprises what an education is like here.

One thing is certain — it's a fine opportunity for the folks to view the student work and to hear some administrative speeches on RISD. Parents will see the products of RISD this Saturday, but cannot hope to begin to see the producers in their natural habitat.

Ronn Spencer

"THE ADMINISTRATION:... WHAT DOES HE DO?"

I have a letter stashed away in my RISD records that reads:

"The Committee on Admissions is pleased to inform you that you have been accepted as a member of the class of . . . ." and goes on to say something about my health being important, that I must be approved by the school physician, and finally, "We congratulate you on your success in gaining admission and look forward to your joining us as a student. If you have questions, let us answer them for you."

EDITORIAL

The letter is signed "Charles A. Dunn, Director of Admissions."

Well, I'm not vain enough to believe that I am the only one here to have received such a letter. In fact, you may well have read those same words when you were admitted to RISD. Furthermore, we have all viewed other bits of information since coming here, authored by any one of a body of people sometimes call "us" or "we" or maybe "THE ADMINISTRATION." Who is the administration? Is it a person? No. Is it two persons? No.

I used my press card to go behind the scenes in order to find out the men and women behind the names, to catch your favorite administrators wherever they could be, whatever they could be doing, and whatever they may be thinking. We start with the Director of Admissions, from whom most of us heard first, and, in subsequent weeks, will work our way to the President, whose hand, barring any unforessen enthusiasm by Uncle Irving, we will shake last. This week, a BLOCKPRINT Exclusive: "Charles A. Dunn, Director of Admissions."

* * *

'The following interview actually occurred in the College Building. The locale was changed in order to satisfy you, the reader, on this warm April day.)

* * *

I met Dr. Dunn in the shallow end of the YMCA pool at the prearranged time. It took me awhile to recognize him, and it was not until I followed a man with a short white hair-cut and mustache swan dive off the high board, travel under water, and approach me, that I realized that this was the beginning of my interview. I shivered as I completed my somer-sault, and followed him up the steps where we sat at the edge of the pool. His striking Jantzen swim-suit startled me, as did his bow-tie, which I gathered was some what of a trade-mark.

Using my accute journalistic technique, I opened the interview by asking Mr. Dunn what keeps him busy at the School of Design this April. He replied that scholarships were the most pressing aspect of his work at the moment, it being that the incoming class was pretty much taken care of, what with 2050 applications. He indicated that he expected that eighteen to twenty percent of those admitted would withdraw, in many instances because of the school's inability to meet every one's financial needs.

Mr. Dunn then returned to the pool for a moment, and amazed me with some of the most daring swimming I had ever seen, weaving free-style in and out of floating bodies, and completing his two laps with a few words on the competition between art schools for the most capable students. He felt that the art schools, in offering scholarships, occasionally seem to be bidding against each other, almost like recruiting football players And as a result, RISD, with its limited funds, annually loses some potentially excellent students.

"What do you look for in a potential student?", I asked the Director of Admissions, He began by mentioning the high school record. But in addition, there are certain "tip-offs" which are telling, pointing out a section on an application which he happened to have in front of him. "Art Director of the yearbook," the applicant had written. "We look for this," Mr. Dunn said, "as an indication of the students motivation." He also pointed out a section of the application which asked potential students to what schools are they seeking admission. "If they say Wellesley, Vasser, and the School of Design, we don't think that the applicant has really thought it out. If they should mention some colleges with strong art departments, in addition to the School of Design, then we believe that the applicant shows a certain amount of motivation."

I jumped into the water for a moment, but had to return to pool-side because of a serious mosquito bite which I could not satisfy, no matter how hard I scratched. When I returned, Mr. Dunn outlined the three basic points which the Committee on Admissions considers in making its evaluation. First, motivation. Second, an "itch", a rebellious spirit, to **do,** not just philosophize about, art. "I once heard a student," Mr. Dunn commented, "who said 'I don't want just to study art history. I want to **make** it'. This is what we are looking for." And finally, the applicant must have a certain ability in the liberal arts. "If he can draw like Leonardo, but can't handle his liberal arts subjects, he'd flunk out. Knowing this, it would be a disservice to him for us to accept him."

In the future, Dr. Dunn saw the draft as presenting a threat to the school as we now know it. He was especially anxious concerning male transfer students, pointing out that the draft boards are evaluating transfers to see the motivation behind them. Perhaps beginning this summer, transfer students may have difficulty staying, mainly because RISD is not a graduate school. If this is the case, Dr. Dunn believes that the summer school could well become a "female-seminary."

I thanked Mr. Dunn, and was about to leave the "Y" when he hollered: "Come back again and we'll talk about scholarships." I smiled and then began thinking about a letter of appeal for my "1-A" classification.

Don Simon

Okay kiddies, here it is, your 429th "RISD Is A Way of Life" speech with accompanying subjects: "RISD is an Art School," "Society Stinks," and "Get Involved." There are three generalizations necessary when approaching this topic. (1) RISD is a good place (2) RISD people are good, and (3) RISD people do good things.

If you are dissatisfied with RISD or tired of your life here, just try something different. You'll find out that the RISD way is the only way. In a recent survey it was noted that 89% of all RISD students are greatly relieved and overjoyed to return here at the end of vacation (proof positive).

In the outside world (boo) you find yourself trapped on all sides by people screaming "Dirty Beatnik," "Conform," and "Do you want to be a burden to your family?" The most you can do is to scream back "Bourgeois savage!" but it does no good, for might makes right and besides you must feel pity for those lost people with holes in their souls.

But verily I say unto you: four years is a short period in which to live a lifetime. Furthermore these four years may offer what no other period in your life can replace. So take advantage of RISD and experience it fully. We will undoubtedly have to face the tension and distress of the outside world eventually. But as long as we are aware of our ultimate responsibility to the rat-race, what harm does it do to ignore it for a while?

We are told not to try to live our Odyssey in these our early formative years, but there is a kind of RISD Odyssey and an accompanying responsibility to it. That is not to let your RISD years slip by without making a few waves. Live, work, and love but don't do it on a superficial level. Instead of being concerned about whether your pants are worn inside or outside of your boots, involve your-

self in something a little more concrete. Follow this advice and in ten days you will feel like a new person. This may be the Last Chance Saloon, for try as we will, we might just end up as nine-to-fivers and baby factories living in a house in Suburbia U. S. A. (only two miles from the golf course) with our two cars, our 2.8 children, and the Joneses next door. We may have to compromise with society.

Susan Smith

RECLAIM THE BUS TUNNEL

WE ARE NOT GOING TO WAIT

We at BLOCKPRINT once again wish to inform those who read our paper that there is going to be a Spring Show, if both faculty and students wish to participate. If the response is big enough there will be an area of grass on North Main Street just left of the Market Building that shall suit our needs.

The show is scheduled for about the middle of May. We need a response not only from the students, but from the faculty as well. We hope that a complete show can be produced — a show that includes all fields, and includes the work of both teachers and students.

Write in to BLOCKPRINT and inform us as to how you feel about this. However, we are not going to wait for you.

C. C. Wolf

EDITORIAL

Last spring, while passing through Providence, I stopped at the RISD museum to see a retrospective exhibition of a painter named Niles Spencer. Spencer was, according to the museum catalogue for the exhibit, a member of the group of painters known as the "Immaculates," whose concern was to abstract, albeit realistically, the shapes of urban especially industrial, landscape of America. Today he is considered one of the more famous painters of the period between the wars.

But my concern is not for the exhibit. Rather, it was the catalogue introduction that I remembered, and, in the light of some recent trends at RISD, I went back this week to reread.

The author of the introduction starts by giving his own remembrance of Spencer, and the remembrance of some of Spencer's associates. According to them, Spencer was a contemplative, gentle, almost reticent man; he had strong ideas about art, but forced them on no one. According to the introduction, EVERYONE liked Niles Spencer.

As far as his education went, Spencer, born in Pawtucket, R. I., started in the painting department of **RISD** in 1913 (for those who think that successful artists never go here). In the summers, Spencer painted in New York under George Bellows; according to the author, Spencer there made some new discoveries for his work.

In 1915, while still a RISD student, Spencer became an instructor in the night school. Here he tried to bring in some of the ideas he had gotten from his New York experience.

But here the text changes tone. So as not to lose anything, I prefer to give the author's rather cryptic quotation:

> "The brevity of this appointment was not of his own choosing. His ideas were too advanced for Providence. He was summarily dismissed, and almost destroyed in the process . . ."

Just before Easter, someone made the statement, in BLOCKPRINT that the best students "always seem to disappear, leave, or get kicked out." Like all extreme statements about all extreme issues, it was **smug**, and if true at all, it was not true completely. I don't like to make extreme statements, I don't like to unearth deaf and unsung heroes much better. But if Niles Spencer's case can give form to any shortcomings that might possibly exist here at RISD, then it is in the area of **RESTRAINT.** — perhaps on everyone's part.

Charles Dwyer

LETTERS TO THE EDITOR

Dear Mr. Spencer, Editor: BLOCKPRINT,

Somehow I am on the subscription list for BLOCKPRINT (no, I haven't paid) and have read it with interest all year. I think that your first issue is fine, and congratulate you on the bulk of criticism of the school which appears there.

Since I graduated from RISD I have seen quite a number of art schools and art departments. As a student I thought that RISD was sort of a pile of shit, but now on the outside, I have yet to find a better institution. Admittedly that is a backhanded compliment.

I am a strong believer in doctoring the ills of an institution through intelligent and relentless writing. At the university where I teach, the students seem to be the old farts, and a number of young faculty are starting a critical publication to try to point a finger at some of the department's hang-ups. This is some sort of backwards affair. Fortunately at RISD the faculty-student relationship is more normal and you are in an excellent position to inject a little energy into a scene which sometimes lacks the life it should have.

If people haven't learned to read or think by the time they get to college, all the art in the world is not going to help them out. I urge you to disregard both faculty and student apathy and continue to put out a paper which you are proud to sign. Your accuracy as an oracle might often be doubtful, but I am convinced that a good article might well be the best work of art to come out of the school. I am a Pollyanna because I am publishing a paper too. I'll put you on my mailing list.

Best wishes,

Boyd Mefferd
310 West Main Street
Whitewater, Wisconsin

My dear Mary Jo,

You are goddamned right that we are just like other colleges, we too are sitting in windows waiting for the magic of spring. We sit waiting for the assurance that the seasons are sequential. If spring does make it we may get a chance to spend the summer working and playing where we choose, and get back here for the autumn. Yes, we are human and we react to that which surrounds us and, granted, could well wipe us out. However, we here are that particular manifestation that is the youthful ego. Every young person manifests a pride and self centered location. Our role is that of those very precious few who react more to the work that we are about than to napalm ads run on page one of every news vehicle we happen to run across.

We can join peace marches, and protect the constant defacto segregation of human selection, but we don't. A good series of laughs might pass if we are elsewhere and that picture that we need might not be there if we eliminate poverty and suffering. Tears are the constant brother of smiles. Both constantly try to allow us to remember that 'we only got a set while to make it.'

Mary Jo if there were no more poverty then

Jimmy Slater of Advance, North Carolina would not have to feed himself by his first love of hunting poor helpless animals. Could it be possible that in his ignorance he remains more pure than we, is his thought less clouded than ours? Through a strange phenomenon he is more happy than I will ever be. He has less to look forward to than I do. Or do I have less to see than Jimmy in his 1943 truck in front of Kenny's in Winston-Salem?

All of this is a silly diversion from the problem. If we are to produce work that is agreeable to us, then we must be devoted to being agreeable to our work. We here are involved with the world, but it is our world. It is what we see. We are a part of Providence and we gripe about its looks and people I think because we cannot make anyone else understand what we see. So we agree with the opinion that Providence is ugly. We are involved at last in something that we do not agree with but hide behind. This is no better than **TIME** and the other news rags. The community that we deal with lies inside the windows of our eyes. And we sit perched in the windows waiting for our brand of spring.

Sincerely,
Charles C. Leonard III

Editor: BLOCKPRINT,

The word "communication" was reiterated many times in last week's BLOCKPRINT as it has been in almost all issues. I am glad to see that so many people here seem to be so very concerned about the lack of it in our school. The last issue particularly impressed me because of the non-hippy, serious nature of the letters and the editorials which were published. The previous tirades against the administration-faculty-student dialogue, or lack of it, have obviously not improved the situation at all. When we lose patience and make violent accusations about the other parties involved, we lose reason and effectiveness as well.

It was a pleasant surprise to see that the new staff of BLOCKPRINT has decided to refer student letters to faculty members for response. It was sad to see that Dr. Bush-Brown only had his name after a small announcement. Perhaps you will refer the following questions directly to him for his response.

Dr. Bush-Brown, do you care whether or not there is instructive-constructive dialogue between the students, the members of the faculty and the administration? Do you honestly feel that all of the comments in BLOCKPRINT are unworthy of a reply on your part? Certainly some of them are irresponsible, thoughtless, and destructive, but are they ALL? Are we really just a bunch of kiddies in the playpen of your rules and ignored though we cry for your interest and help? I believe that there are many responsible, dedicated students and faculty members here with truly constructive ideas. Do you?

Is your only ambition in life to talk to wealthy contributors in your inner office in the most remote part of the College Building? I frequently see you graciously escorting these people through the studios of our school. Do you want to be remembered here as the man who built the buildings and let the community die?

Do you ever sit through a class or, better yet, participate in one? Why have I never seen or even heard of you spontaneously sitting down with students to discuss things with them? Granted you have infrequent talks with members of the student government, but do they really help to bridge our communications gap? I don't believe that they do. I think that in what should, and CAN be a closely knit art education community, there is no need for the type of student government that we have and I am sure that THAT is the basic reason why it is ineffective and poorly supported. A DIRECT and CONTINUOUS dialogue between the members of our community can and will be much more effective in achieving our common goals.

What do you believe those goals to be? Are they so dissimilar to what I believe they should be? You state in the BULLETIN that, "To be able to discern significant problems, to yearn to solve them, to strive for a full range of satisfactions, and to present solutions persuasively, are the chief legacies of education. A college devoted to design achieves quality only as students and teachers," (what about administrators), "establish a workman-like community where imagination and intelligence provide that inheritance."

I believe in your statement. I believe that the lack of community in our school IS a significant problem. A new approach and DEVOTION to creating an instructive-constructive dialogue between ALL of the members of our community is the way to solve this problem. Am I so wrong, Dr. Bush-Brown?

I look forward, hopefully, to an earnest reply on your part.

Richard Bremer

Dear Mr. Bremer,

I referred your letter to Dr. Bush-Brown but he was unfortunately away at the time. We are printing it this week in the hope that Dr. Bush-Brown will read it and ready a comment for next week's BLOCKPRINT. I am certain he will, as you and BLOCKPRINT would be most appreciative.

Ronn Spencer, Editor

TAPE LIBRARY FORUM

TUESDAY, April 11

11:15 a.m. and 12:15 p.m. — Technological Change and the Immediate Future. Donald Michael, fellow of the Institute for Policy Studies and author of "Cybernation — The Silent Conquest."

The growing efficiency of machine systems in bringing about fundamental shifts in patterns of socioeconomic organization. Present developments suggest that a small proportion of the population will be heavily over-worked in coming decades while another, and larger, proportion of the population will not be able to compete with machine systems. The consequences of this division are examined in this program along with ways to avoid the dangerous possibilities.

11:45 a.m. — Tape No. 1 — Preservation of

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Human Values in a Technological Environment. Robert Theobald. This tape will be played again because of the interest in rehearing it and for those who missed it April 4.

THURSDAY, APRIL 13

11:15 a.m. and 12:15 a.m. — Politics and Poetry. Arthur Waskow, fellow of the Institute for Policy Studies and author of "The Worried Man's Guide to World Peace."

As machine systems take over toil, man will inevitably search for new forms of meaningful experience. This program will explore some of the areas which will not be taken over by the machine-systems.

Free coffee and donuts will be served. Tapes — 30 min. Student Lounge, College Building.

THE CHOPPING BLOCK

(This is the first installment of a student/-faculty opinion poll that took place in the snack bar. The editorial and question below was read and the rections were reccorded):

The controversy over our deans has been lost in the haze of dismissals and the spring recess. Many accustations and counter-accusations filled the pages of BLOCKPRINT. But all who complained fall in a category called the "underciders" — never a sensible suggestion to help correct the problem (if there was one). This is most inexcusable . . . we were told the administration was at fault — **all** administrative faults? Is it not possible that we, the students, are at some fault? Surely we are not perfect.

If there is a possibility for doubt as to the performance of the moral and ethical standards set by the school, should a dean let it go uninvestigated?

QUESTION: What type of relationship should a dean have toward a student since the dean is responsible for a minor's welfare?

Here's what I got:

1. "I think that people the age of 18 should be old enough to know what they are doing. They shouldn't be under their parents thumbs. They should be held responsible by the administration for what they do, but it is not the job of the administration to be a 'mother' to the student when the parents are gone."

"Some discipline is mandatory, although complete discipline is absurd. At this age, students should be able to make decisions for themselves. In a few years they will have to; they'll be out on their own, away from parental discipline; now is the time to experiment with their partial freedom. Of course they will make mistakes, but then doesn't everyone?"

(Robert Adamcik, freshman)

2. "Actually, I think there is a good relationship and the students should realize this more instead of making fools of people. It's terrible the way some students spoke of our deans."

(Catherine Cressy, sophomore)

3. "I think that the letters sent to BP didn't cover material that could be criticized constructively because they were personal criticisms. The only thing the complainers wanted was" more discretion concerning personal problems. "This seems to be the only thing they were indignant about."

R.F.: "Do you think there should be any changes or do you have anything to say about the present system concerning the deans?"

"What should be kept and remembered by the deans is that a student has the right to his or her privacy." (name withheld)

4. "The deans should remain in an advisory position."

R.F.: "Should their work end right there?"

"Well, not quite. It can go beyond that. The point is, a dean should realize when it's time to stop advising. It's as simple as that."

(G. Del Monte, freshman)

5. "I believe the deans should keep out of our private affairs unless specifically asked for help."

(name withheld)

6. "A dean is actually in the position of 'loco parentis'. I feel a dean should represent your parents while you are here as a minor. Of course a dean should be more concerned with your academic standing than anything else. But then again, they also have to watch out for the school and its reputation in the community. If the deans didn't say anything about the way students acted the school would probably fall apart."

"The dean should have the right to draw the line where he feels a student is going wrong."

(name withheld)

7. "Concerning the deans and student criticism, I think the students have adopted the opinion that they have cut the cord when they come to this school and resent any authority imposed on them and of course it's the administrations role and job to impose at least a minimum of authority. I feel the kids have been too hasty to judge. They want everything without the responsibility for it. (It is very easy to be different or Bohemian when you have a check coming in every week."

"So the cord is not cut essentially, just stretched."

(name withheld-Faculty)

8. "I believe that all relations with the deans should be in confidence. Deans shouldn't use names or relationships which betray those students who lend their confidence to the deans."

"However, I don't think this has been the case."

(name withheld)

9. "I think that a dean should be responsible to the student for minor affairs insofar that the dean should help them when the student asks for help rather than for the dean to go out of his way."

"A person should be free to make his own decision including that of going completely downhill by himself. The only people who can be helped are those who ask for help."

(Michael Tylick, senior)

The Chopping Block will appear every week, each time with a new topic. To become part of this poll, come to the snack bar every Friday between 1:00 and 4:15 p.m. to the table with the tape recorder and tell R.I.S.D. what YOU think.

R. Furman

SLOVENLINESS IN OUR GENERATION

It is my theory that slovenliness in our generation is caused by our unconscious rebellion against the whole visual and audial manifestations of the past two or three decades.

The whole chaste and cheap aura cast by the arts of the last few decades has produced a reaction in our generation of people who consciously or subconciously run the gamut of practices in the arts and in dress.

In the dances of the forties, it was the style

to have very controlled movements. There were certain steps which one did and in order to be recognized as a good dancer you had to know these steps well. Now, however, it has gotten to the point where it really doesn't matter what the hell you do, as long as you move slightly, in time, or not in time with the music.

In literature there were existentialists and there were those who practiced absurdity. The existentialists had a definite philosophy and wrote in terms of it, giving examples, and explaining it. Those involved with absurdity (mostly in the theatre) didn't bother to explain it, but just wrote absurd little plays and movies. Now we have a generation of some writers who don't know where they are and whose philosophy is based on drugs. They use slang solely for the sake of using slang, and, in general, most of their writing is purposeless. (I am not talking about people like Barth, Gold, Hemingway, Capote and others).

In painting, during the years of the war, Abstract Expressionism reigned supreme, and wasn't knocked down until Pop Art, Op Art, and et cetera.

The music of the forties was mostly rehashing of experiments with the twelve tone scale, and followers of Rachmaninoff; and of the other side there was Gershwin, Kern, Arlen, Lane, and all the other show-tune writers. They all followed a set pattern for songs, that is the 32 bar chorus. There were only a few daring innovaters in music, to name one, Edgar Varese. He was one of the first to experiment with electronic music (starting as early as 1923). Now we have two major styles one electronic music, that's the more serious and highbrow one: and two, Rock and Roll. Both styles have flipped out in all directions and absolutely nothing holds them back.

In the dress styles of the forties, as a result of the war, materials were costly, so there were no extra trappings on the clothing. Everything had a streamlined shabby look to it. There were no bold colours. Now it is quite different. Aside from the Op Art dresses and other articles of clothing which are coming into fashion, the flagrant Edwardian era is once again getting the better side of people. On the streets you see womens' knees, ruffles about the neck and wrists, large belts, pants with paisley patterns, tophats, capes, and other old-fashioned vestments with a new flavour to them. It is obvious that people are tired of being chaste and sexless. People want to show off their good looks. This is good.

In architecture, the International style ravaged this country for about twenty years. The main exponent of this type of degradation of the city and landscape was S. D. Stone. A good example of this is the Pepsi-Cola building in New York City. It has huge walls of glass brick which admit difused light and no air into the interior of the building It is supposed to be modern looking, but it is more antique in appearance than many of the brownstones of our cities. It took a long time for architects to defy this style, especially in the so-called architecture commisioned by city government for redevelopments. Now with people like Paul Rudolph, the importance of colour, texture, light, and shadow play an important part in good architecture. You get the idea, I've said enough.

In conclusion, I think that our generation is rebelling against the sterile and technological cleanliness imposed on us by the last war and economic difficulties. I think this is a healthy rebellion and will lead to more imaginative and better works of art in general. I am in favour of it.

Tobias Mostel

ITALIAN ART

The Museum of Art, Rhode Island School of Design, will open its major contribution to Rhode Island's Italian Festival on the evening of April 12 with a $25-a-plate formal dinner and preview of an exhibition entitled **Seven Centuries of Italian Art.** The dinner and preview are open to the public. All proceeds will be donated to the Committee to Rescue Italian Art.

The exhibition will continue on public view throughout May, with an admission charge of $1.00 (50¢ to museum members and students). All proceeds will be donated to CRIA.

The exhibition, consisting of about 100 paintings, drawings and pieces of sculpture representing a survey of Italian art from the 14th to the 20th century, was prepared by Daniel Robbins, Museum director and chairman of the executive committee, R. I. Chapter, CRIA, who relied heavily on the judgment of Henri Zerner, visiting curator of graphic arts, and of a selections committee including Prof. Bates Lowry, chairman of the national executive committee, CRIA; Prof. Fred S. Licht, a member of the national executive committee, CRIA; and Mrs. Licht, a member of the executive committee, R. I. Chapter, CRIA.

Highlights of the exhibition include a group of four extraordinary works by principal masters of the high Renaissance: Leonardo, Michelangelo, Raphael and Correggio.

Drawings span the centuries from Lippo Memmi, Pietro Lorenzetti, Leonardo, through Tiepolo, Guardi and others of the 18th-century greats, to Modigliani and the contemporary Italian, Alberto Burri. Sculpture begins with Bertoldo di Giovanni's bronze "Hercules" and includes numerous significant works through Vincenzo Gemito.

The fact that Rhode Islanders will be able to enjoy a major exhibition of Italian art during Festival time is due largely to the efforts and ingenuity of the selections committee, according to Mr. Robbins, and to the generosity of donors whose respect for the cause of CRIA prompted them to part with invaluable works for a significant period of time.

This is the second major exhibition Mr. Robbins and his colleagues have organized for the Festival. The original exhibition was to have been based upon loans from Italian collections. Much of the material was to have come from the Uffizi Gallery in Florence.

Early in November, when first news of the floods was reported from Italy, the Museum and members of the selections committee, in particular Prof. Lowry and Prof. and Mrs. Licht, turned their attention to the organization of a vast rescue operation. As a result, CRIA, the Committee to Rescue Italian Art, was begun in Providence, and in short time it spread across the nation.

"The Museum felt its debt to Italian art very keenly," Mr. Robbins notes in his introduction to the exhibition catalogue. "Our Italian colleagues had offered to help us in a major undertaking that was to lend dignity to the State's Festival. Instead of withdrawing from Festival collaboration, the Museum committee determined to make its contribution to the CRIA effort. Starting afresh, and at a late date, the Museum approached individuals and institutions and asked them to lend treasures, works spanning seven centuries of Italian creative activity."

CALENDAR

MONDAY, APRIL 10
5:00 p.m. Fac. Lg. — Exec. Mtg - Alumni
7:30 p.m. Rm. 412-CB — Film Course - Mr. Jungles
8:00 p.m. Mem Hall — Lecture - James Tate - poet

TUESDAY, APRIL 11
11:15 a.m. Student Lg. — Tape Forum
12:00 Noon gym — Dance group
3:00 p.m. gym — Wrestling group
6:00 p.m. Rm. 430-CB — Seminar -G-192 - Mr. Kirschenbaum
8:00 p.m. Mem. Hall — RISD Comm. For Viet Nam
9:00 p.m. Tennis Club — Sign up in SAO

WEDNESDAY, APRIL 12
4:00 p.m. Gym — Girls' Volley Ball
7:15 p.m. Fac. Lg. — Publications Comm.
4:00 p.m. Rm 412-CB — Talk-Father Egan - "The Jungle Priest." - sponsored by the Newman Club
7:30 p.m. Rm. 412-CB — Motor Cycle Club
7:30 p.m. Y.M.C.A. — Film

THURSDAY, APRIL 13
7:00 a.m. Tennis Club — Tennis- Sign up at SAO
11:00 a.m. Student Lg. — Tape Forum
12:00 Noon Gym — Dance Group
5:00 p.m. Homer Study — Bible Study Group
6:00 p.m. Boy's Club — Swimming
7:30 p.m. Mem. Hall — Film - "Joyless Street"

FRIDAY, APRIL 14
4:00 p.m. Gym — Girls' Volley Ball

SATURDAY, APRIL 15
1:00 p.m. — onwards Parents' Day — Notice in BLOCKPRINT
2:00 p.m. Gym — Wrestling Group

SUNDAY, APRIL 16
11:00 a.m. Upper Ref. — Catholic Mass

ANNOUNCEMENTS

FRESHMEN: VISIT - A - DESIGN - CLASS WEEK, April 10-14, 3:30-5:00 p.m.

GRAPHICS: Monday, April 10 and Thursday, April 13, Market Building, 1st floor.

INDUSTRIAL DESIGN: Wednesday, April 12, Market Building, 2nd floor.

TEXTILE DESIGN: Thursday, April 13, Textile (Metcalf) Building, 2nd floor, North End.

APPAREL DESIGN: Friday, April 14, Auditorium. Take elevator at South Entrance to top.

The times above are scheduled classes, but informal visits to these departments may be made at any other times during the week.

EXHIBITION OF EUROPEAN HERALDIC GRAPHICS from the Collection of H.L.P. Beckwith, Jr. Selections from the Munich Calendar and the Basel Roll of Arms. Market Building, to April 14.

FLATWARE DESIGNED BY JUNIOR INDUSTRIAL DESIGN STUDENTS in a program of Collaboration with International Silver Company is on exhibit in Market Building, 9 a.m. to 5 p.m. weekdays, thru April 21.

FILM SOCIETY MEETING Next Thursday after the movie to nominate new officers. Anyone interested in working for Film Society next year please attend. In Student Lounge, College Building.

SAILING CLUB DUES MUST BE PAID BY MONDAY, APRIL 17. $5.00 . . . TO EITHER MRS. SHIRK IN THE SAO OR TO BETTY SCHMITT. **(OR ELSE YOU CAN'T SAIL)** from the office of the commodore.

BROWN FILM SOCIETY: MARKOPOLUS EXPERIMENTAL FILMS. April 14, 7:00 and 9:30 p.m. Carmicheal Auditorium, admission 50 cents.

THE TRINITY SQUARE REPETORY COMPANY will extend the run of its current production, Harold Pinter's "The Birthday Party," for two performances, Friday, April 14, and Saturday, April 15, at 8:30 p.m. Performances are held at the Trinity Square Playhourse, 7 Bridgham Street, Providence.

UNFURNISHED APARTMENT FOR RENT: Faculty, married students; unfurnished apartment to sublet. 2 rooms, large kitchen, bathroom with shower, heat and hot water supplied. $95 a month with parking. Located: 41 Jenckes Street, Providence. Call 751-2253 for information.

PARENTS' DAY SCHEDULE, Saturday, April 15
11:00 - 1:00 p.m. Parent's Registration in the Waterman Street Gallery of the Museum. Please enter through the Freshman Foundation Building on Waterman Street. A light lunch will be served.
1:00 - 1:30 p.m. Addresses to parents and students by Samuel F. Hersey, Dean of the Faculty, and Garabed der Hohannesian, Chairman of Freshman Foundation, in Memorial Hall.
1:30 - 4:30 p.m. Open House. Parents will have an opportunity to visit students' exhibits in all departments. Student films will be shown throughout the afternoon in the Sophomore Design Studies, Metcalf Building, third floor.
3:30 - 5:00 p.m. Tea and punch will be served in Homer Hall Lounges.
5:00 - 6:30 p.m. Free time.
6:30 p.m. Dinner in Metcalf Refectory. Address by Albert Bush-Brown, President.
9:30 p.m. Dance for parents and students, Metcalf Fefectory.

Sunday, April 16
10:00 - Noon Brunch for parents and students, Metcalf Refectory.

ATTENTION ALL REFECTORY STUDENTS: ON SATURDAY, APRIL 15, DINNER WILL BE SERVED FROM 4:30 to 5:30 P.M.

SOME CINEMA

Make Way For "The War Games"

Over vacation I managed to see an extremely well co-ordinated program of three films at the Carnegie Hall Cinema in NYC.

The first short, "Chicamaugua," is by Robert Enrico ("An Occurance at Owl Creek Bridge"). It is roughly an unusual story of a small boy and his relationship to war. Through tight construction and a detailed arrangement of incidents, the director provides us with a fascinating short suggesting that war is part of man's heritage.

The second film serves as a break; in color it traces the growth of a chicken embryo through micro-photography.

Last was Peter Watkins' "The War Game." Kenneth Tyman, of the London Observer, has said: "It may be the most important film ever made. We are always being told that a work of art cannot change the course of history. I think this one might. It should be screened everywhere on earth." I agree with him. The film is an account of life in England during WW III. What makes it incredible is the image itself (that of simulated newsreel shots made for the BBC). A justification for newsreel photography is the fact that we see it everyday on TV. We can sit down for dinner in front of the tube and see the war in Vietnam in living color. Maybe in 1980 we'll be watching an NBC White Paper in color about WW III.

Two levels of reality exist in "The War Game." One is the present reality in the form of taped interviews on the street, clergymen, physics teacher, etc. A second is that of the horrors of military and civilian life.

It is this fictional record of what might actually happen that produces the jolt and impact. The war began in Europe as the result of the United States' use of nuclear

THURSTON DRUG

BENEFIT and NORTH MAIN

COMPLETE LIQUOR

AND DRUG

SELECTION

weapons against a Chinese invasion of Vietnam. Radioactive fallout occurs as bombs are dropped on London. The evacuated millions, starving in surrounding areas, cause food riots. Policemen are murdered; those who killed policemen are executed. The bodies of fallout victims are burned by the thousands to prevent disease. Next, the psychological damage which was done to countless children experiencing mass eradication of human life, has no hope of being cured.

Coupled with these jarring incidents are the insane statements from taped interviews. The most incredible was that within five years, thirteen more countries will probably have nuclear weapons and if war does not begin through dispute, a war through mistake is inevitable.

This is only a taste of what happens in about sixty minutes. Sold out at last Fall's N.Y. Film Festival, a long run is in progress at the present theater (I hope). I also suggest the Film Society to charter a bus for the program.

Walking through Times Square afterward, I noticed a building-sized ad for the latest gimmick-laden James Bond extravaganza and expect its two hours of sex and sadism will gross 30 million by the end of the year.

The contrast was crudely obvious.

Jay Neelley

BP INTERVIEWS WARHOL

Andy Warhol was here last weekend amid a barrage of lights, loud music, and visual stimulation. He remained in the background almost unnoticed, but was very cooperative in allowing me this brief interview in the projection booth during Saturday's show. The content follows and speaks for itself. Need I say more?

The Editor

R. Spencer: Would you like to give me a comment on what the Providence Journal wrote about you?

Andy Warhol: Well, they always say something bad about us but the second show was different so . . . Did you see it yesterday?

R.S.: I was here for both shows.

A.W.: Did you like the second one?

R.S.: I thought the second show was much better.

A.W.: Well, it was different — I mean, different places we do different things. It's, you know, hard to know what direction to go in or something like that so the second show was a discotheque and the first one was sort of like a concert.

R.S.: Do you suit the show to the people?

A.W.: Yeah, I guess so.

R.S.: Did you organize the Velvet Underground?

A.W.: Well we sort of all work together.

R.S.:Do you want to continue to do these shows?

A.M.: Well we just opened another night club in New York called **The Gymnasium** but I'm more interested in making movies — I'm just in mostly that.

R.S.: What about "Chelsea Girls?"

A.W.: It went out sort of just like that but it's going to Cannes and we're going with it.

R.S.: That movie uses the split image doesn't it?"

A.W.: Yeah and it's about 3:40 — three hours and forty minutes long.

R.S.: What kind of reaction would you like the audience to have to your show — what do you consider a successful reaction?

A.W.: Well I thought the second show yesterday just, you know . . .

R.S.: The fact that they were involved?

A.W.: Yeah, when we did it you know a year ago, I guess over a year ago, well there were a lot more people and a lot more things happening.

R.S.: What about the lights, etc.? Is it all your design or is it a group effort?

A.W.: Yes — well we had a lot more in it — somehow it just changes.

R.S.: Do you think it would be a good idea if the school was this way all the time?

A.W.: Yeah, it's just terriffic.

R.S.: It's not like this every day though — this was an Architectural problem.

A.W.: Yeah but why, I mean, were all the kids more excited?

R.S.: Well the whole weekend — you were coming and . . .

A.W.: I guess I was supposed to meet someone from the Architecture School you know to take us around and show us.

R.S.: What do you think of this city?

A.W.: Oh well, I don't know — yesterday it looked so great.

WHEREVER YOU MAY FIND HER . . .

There was this Friday/Saturday nites and the oh, so inevitable straight put down like that's all there ever was and because my cup runneth over (all over . . .), BLOCKPRINTS wants me to attempt a bloody regurgitation of a stoned toilet roll letter I scribbled in the aftermath/have come down some since the show last Saturday and can't really grind out a review without a strange pretentious accompaniment/ but to the people who hadn't the mind to cram the phoney/desk/plastic/chairs/wood into the back of the hall and unwind some when the electric magic

started — "I just say good luck."

Warhol's not God, so why eat your hearts out . . . It was an experience and if you could somehow blow/bend your mind for the sometimes short-sometimes long hour and a half and go away happy, then what the hell . . .

on/the/line/if you went there with your hand out and that's all . . . you came out hollow and deserved it . . . it exploded, was not nearly plastic enough, but if you were somehow strong enough to resist the inevitable, then god bless your narrow, dark, tunnel heart "and shut your mouth."

M. RUSSO

ANDY'S GANG

To those of you who spent incredible amounts of money on the "Warhol" show . . . I can only commiserate with you.

I and most of the people I've talked to about the show thought the "inevitable" itself rather anti-climactic to the name. The show was something that everyone here at RISD is or should be quite familiar wtih Bands with flashing lights and undulating colours have become perhaps a bit **too** common. (We've seen the Sonic Wallpaper. What else can they show us?) If you'd care to hit closer to home, there's always Martin Mull and the team, and I found the single light sculpture at his event much more intriguing than the entire "Warhol show."

Some people I talked to said the show was great because they were in the bag and they argued the only way to go to something like that was to get really gassed first and get up and dance and writhe. I agree with this wholeheartedly, but I just can't resign myself to the price charged and the general lack of merit exhibited by the Velvet Underground. I can go and get bagged, and listen to better for much less.

I just thought the show generally lost from beginning to end. When they did hit on something good they kept it up to the verge of insanity, like Gerd Stern's tromp last year. (Personally, I found Gerd Stern more entertaining). It was a poor band, a few lights, a few straight people, a few bombed people, a spectacular name, an exorbitant price, and a rather boring evening to say the least.

Bill Dunning

A HAPPENING?
NO, JUST A PROJECT

On March 31st, a transformation swept over RISD, stayed there for some hours, then vanished, leaving behind the startled and puzbled people who had beheld it during its brief stay.

Throughout that day, numerous RISD students painted sculptures and walls, set up constructions of paper and junk, released and scattered balloons and made vast and impromptu interior design changes all over RISD, while the rest of the students and the residents watched wonderingly, some with amusement, some with disgust. Next day, most of those works and changes were gone, cleaned up by the same students who had made them, as the Providence Journal reported that event on its first page and labelled it as a "happening."

Only — it wasn't a happening but a short project involving the entire RISD Architecture Department. The students of that department were given the project on March 29th and were told to do it on the 31st, with the purpose to (quoted from their assignment sheets) "Analyze the nature of the activities that take place in one (assigned) area at RISD and propose a means of modifying, reinforcing or transforming these activities and the area at which they take place."

"Create a direct simulation of your proposal for the assigned . . . using the most effective media . . ."

They were divided into eighteen teams, each assigned an area, then they went to work. They covered the walls of the Snack Bar with white paper with informative messages scrawled upon them, lowered the ceiling by the means of a false (and sagging) ceiling, replaced the tables and chairs with hexagonal boxes, making the whole place pleasantly informal and strange with the mixture of organism and geometry. In the Bookstore they hung up paintings, cardboard contstruction lighted from within, and stuffed clothes, making the area an interesting and mildly decorative jungle. The decorated the terrace between Homer and Nickerson Halls with huge plaster sculptures borrowed from the Sophomore Sculpture class, lending the place a surrealistic air. In the area around the Memorial Hall's Benefit St. entrance they covered the walls and sidewalks with slogans, comments, obscenities, and crude drawings in colored chalk and added a three-dimensional touch by putting up an arch of welded rusty iron barrels, a store clothes dummy splashed with fluorescent paint and other dubious and dirty sculptures, making the place a piece of lavatory wall art. In the Frazier Fountain area they gave the fountain and its sculpture a coat of paint, set up a sort of playground around it and put up a large sign announcing it as a playground . . . perhaps a nostalgia for childhood fun. And so on with the other areas.

As the students worked to change their areas, several instructors went around among them, taking color-slide photographs of their efforts for future criticism. (Later, Mr. Bosworth, the head of the Architecture Department, regarded the areas mentioned above and several others as the best efforts . . . in the terms of change, but only the Bookstore, the Snack Bar, and the Homer-Nickerson Halls' terrace could be truly said to have been improved. For that reason the Bookstore and the terrace have not been cleaned up like the others).

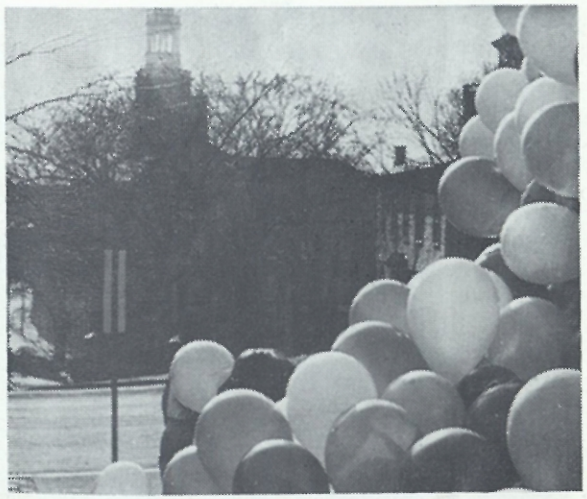
If the project had the makings of a happening, it was because some students used elements of happenings as means to change their areas . . . or they got carried away and made their project a happening.

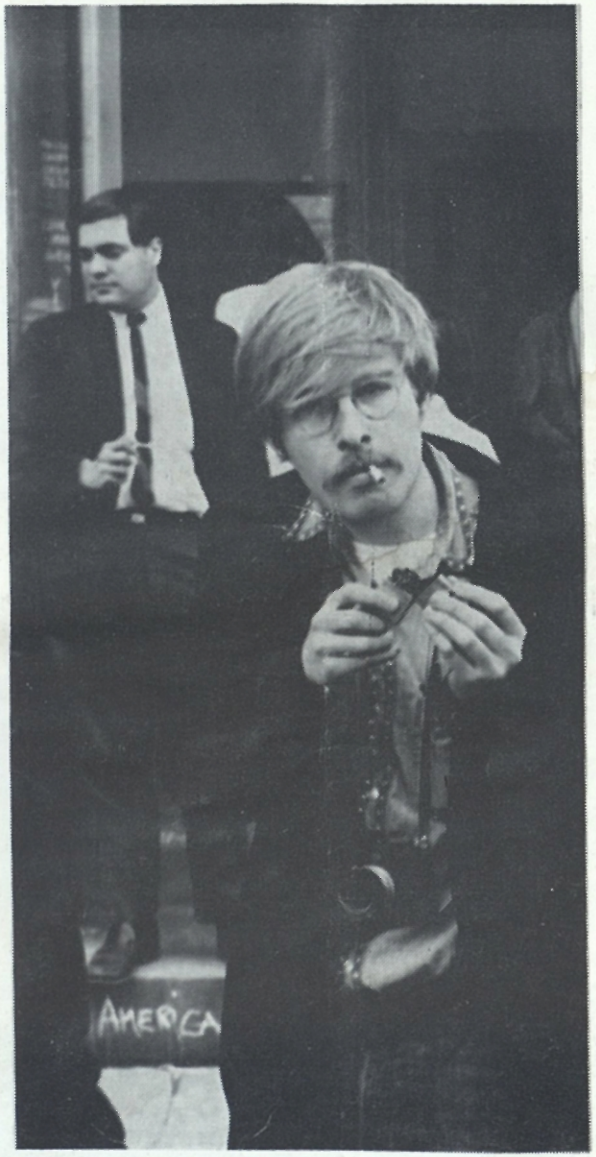
Some non-architecture students got arosued by the excitement of the project and joined in, making some "unauthorized" changes. The paint stripes on the Refectory's Watermann St. wall and the flowery "Spring Is Here" on the terrace wall of Homer Hall were some of the results. They were thoughtful enough to use washable paint and chalk like the Architecture students with the exception of one damned person who committed a real act of vandalism by using spray paint on the walls of Memorial Hall, for spray paint on porous rock must be sandblasted in order to be removed. And since the non-architecture students didn't clean up their unauthorized changes, the Student Council was faced with the task of cleaning up the remaining paint and clutter in RISD.

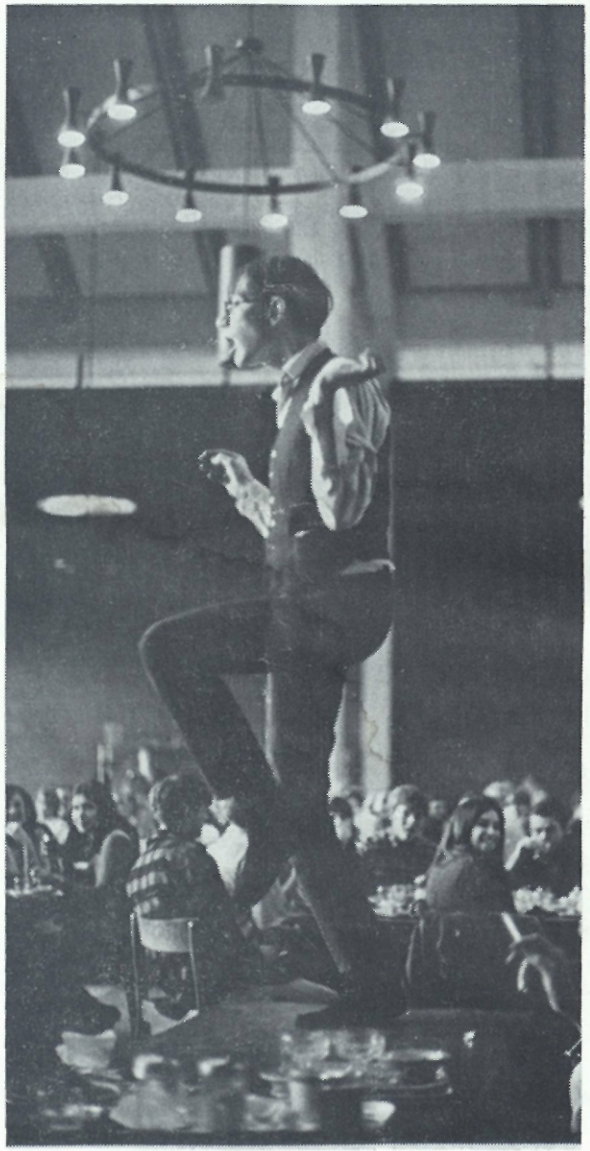
At any rate, that Architecture project certainly gave RISD some excitement and merriment and boosted our reputation as eccentrics in Providence.

John Roberts

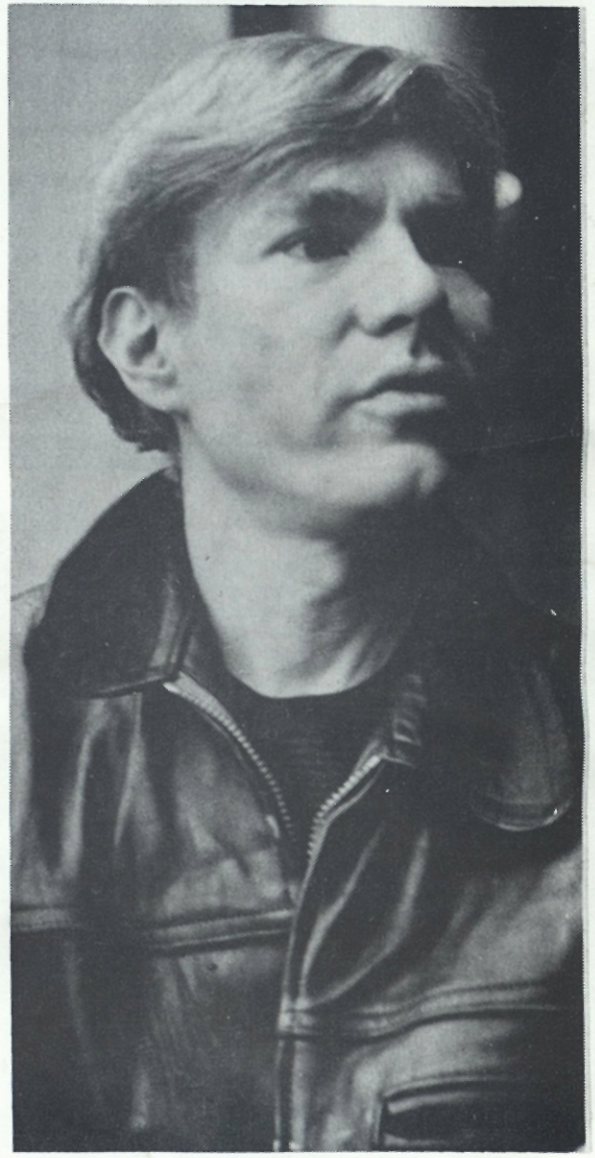
MARCH 31st AND APRIL 1st A PICTORIAL ESSAY





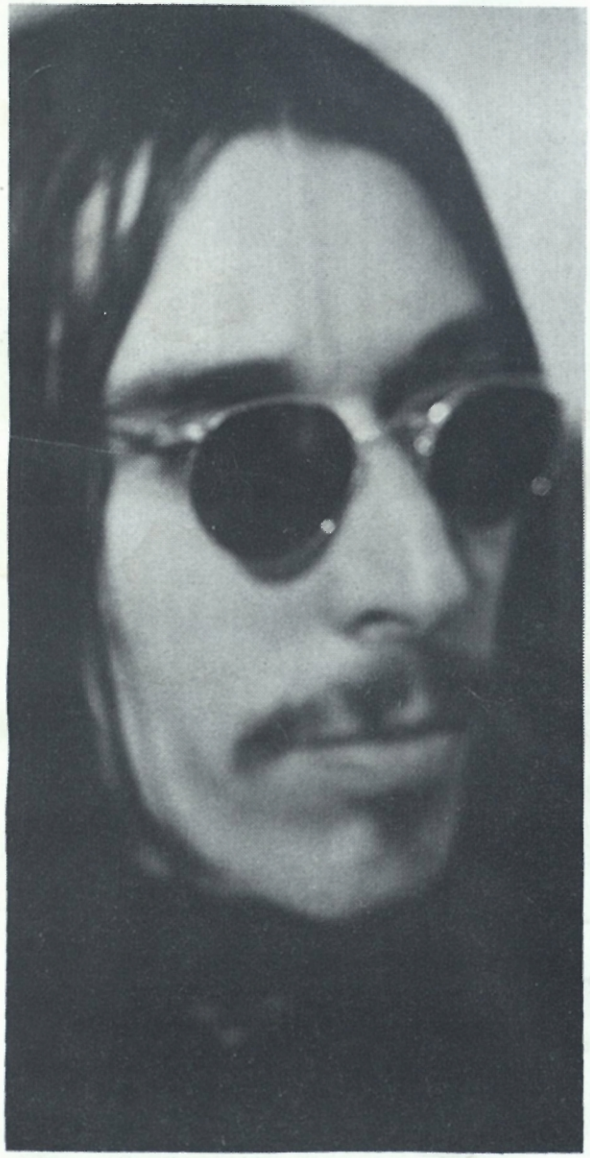


ANDY WARHOL &



THE VELVET UNDERGROUND

JOHN CALE



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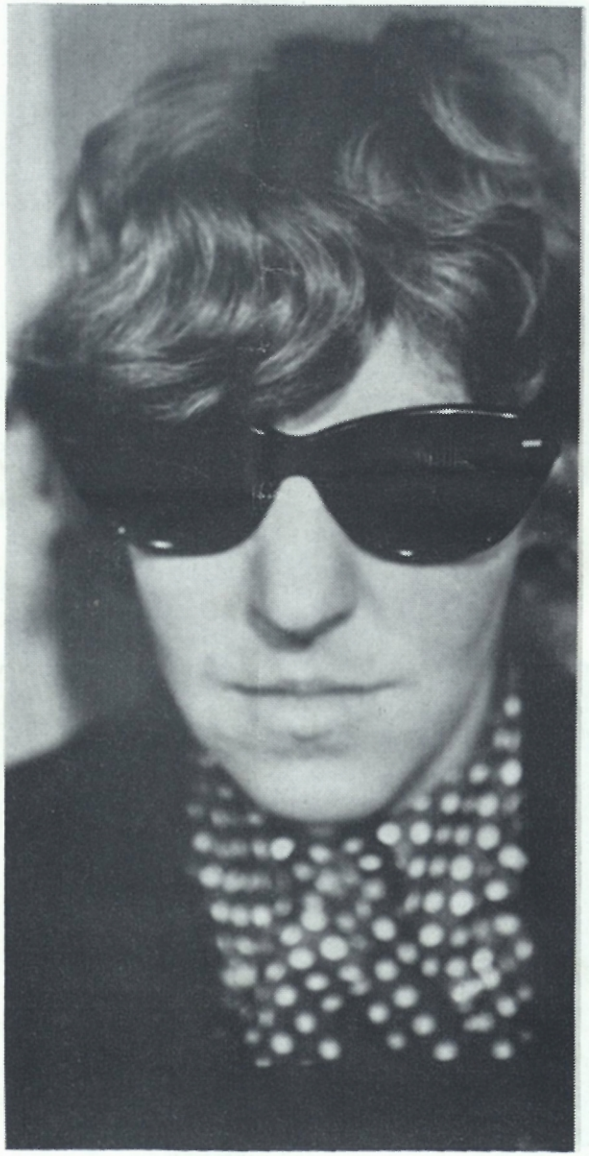

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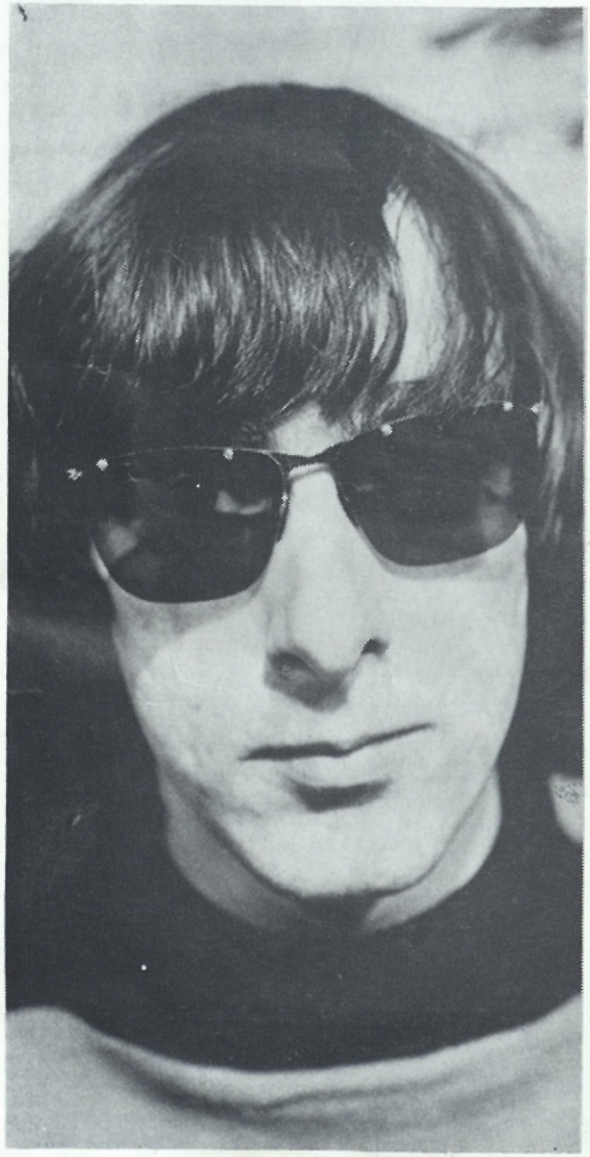

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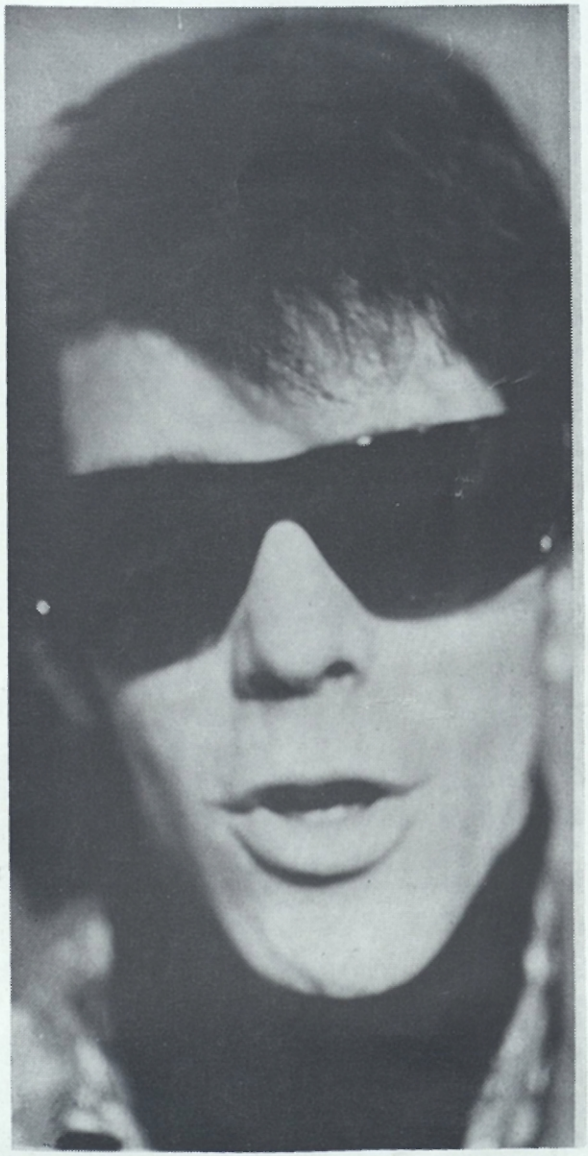

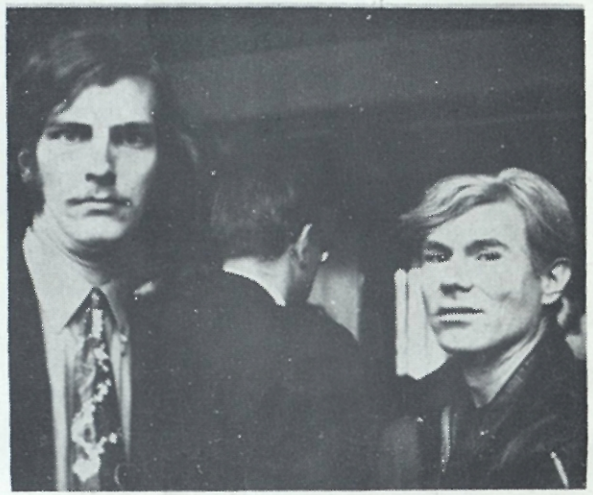

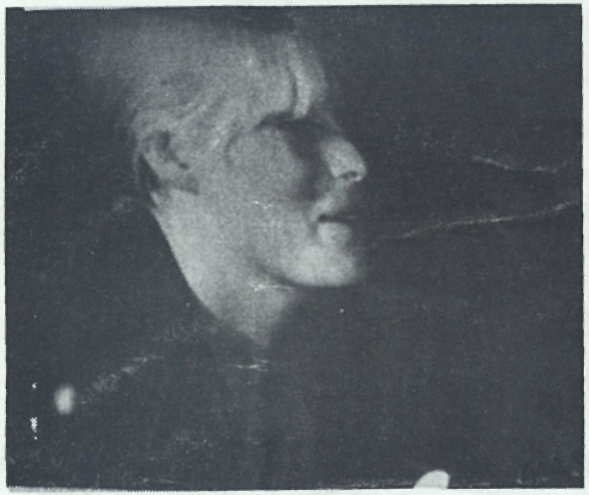
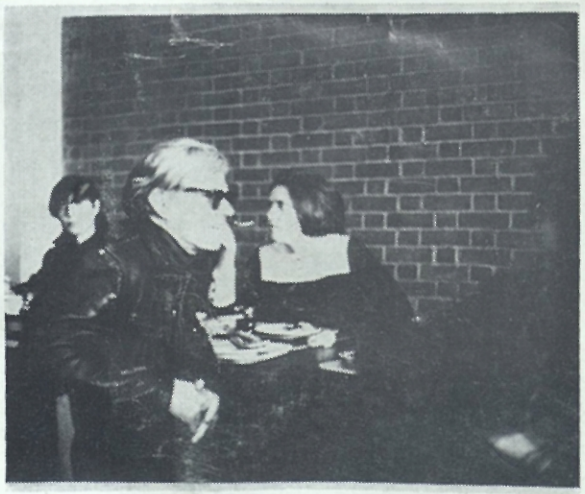
Photos by Carner, Taraborelli, and Spencer